

Finest Mother on the Screen Has Her Rehearsals at Home

She Always Is Busy at Being an Ideal Parent and the Director Has Only to Bring Along a Camera and Shoot

By Harriette Underhill

Mary Carr's publicity director had said that Mrs. Carr was very anxious to have us go to her apartment for dinner and also that she was going to cook that dinner herself. When we called, the publicity director assured us that Mrs. Carr loved to cook a dinner. Now, this was asking too much of any one to believe that a star would like to cook dinner. In our opinion cooking is an invention of the devil and washing dishes is another one. If we kept house our fare would be locusts and wild honey eaten off paper plates, and we received that, if Mrs. Carr was sweet enough to promise to cook dinner just because her publicity director asked her to, we should not allow her to sacrifice herself like that.

So we dragged in a recent attack of bronchitis and said that going out to dinner always sent our temperature up a couple of points. We women have got to stick together, and it didn't seem reasonable to believe that Mrs. Carr would care to show off her culinary dexterity for the benefit of a strange journalist.

And It Was All True

And then we met Mrs. Carr at the theater just before the opening of "Silver Wings" and she said how sorry she was that she hadn't had a chance to entertain us and how much she enjoyed arranging a dinner. After the picture had opened we certainly were sorry that we hadn't gone to dinner, for there are some close-ups of Mrs. Carr making doughnuts and some close-ups of the doughnuts, and they looked perfect.

"I'm so nervous," said Mrs. Carr, as she sat in the lounge of the Apollo Theater. "Every one liked 'Over the Hill,' and if I shouldn't do as well in this picture it would seem dreadful to me." I know just how the man felt when he made a perfect pin and then went and dropped it in the lake. He knew he never could make another one so good." Mrs. Carr had on a silver gown and silver sandals and in her silver hair were some silver wings. It was a very pretty idea.

Parking Her Carrs

With Mrs. Carr were six small Carrs, and unless we are mistaken that is all she has. The oldest is twenty, the youngest nine. That is Maybeth, who plays in the prologue to "Silver Wings" and along in the middle is "Skinny," so called for Clair Briggs's character.

as he appeared on the screen. When Mr. Briggs produced some pictures a few seasons ago, Master Carr was chosen as Skinny and the name has stuck to him ever since. Even when his mamma, who ought to know if any one, assured us that that tall, handsome young man was actually Skinny, it was difficult to believe. It seems only yesterday that those pictures were made and at that time Master Carr was a very small boy.

Neither was his mamma as famous as she is now, for the fact had not yet dawned that she do a mother part. She sort of ran to squaws, she said, and played two of them in Rex Beach's picture, "The Barrier," which was produced about the same time that Skinny went into the celluloid.

Turn Backward

"I was a school teacher in Philadelphia," said Mrs. Carr, laughing. "Only I never taught anything, because as soon as I finished my course I went on the stage. All of my people insisted on my being a teacher, and I longed to be an actress; so, finally, I took my courage in both hands and applied at the stage door of the theater which housed a stock company playing in Philadelphia for the summer. The stage manager told me that he needed some one to play ingenue leads, and I accepted the engagement. How truly fools rush in! The first thing we placed was 'The Two Orphans'—I was Louise.

"In that stock company were Laura Nelson Hall, Wedgewood Nowell, Sheldon Lewis, Effie Shannon and a lot of other stars. That was twenty-five years ago, and I never have been idle since that time. I stayed on the stage until 1912 and then I began to work in front of the camera. And now I suppose I'll always play mothers."

Here Erno Rapee's overture was heard and we had an idea that "Silver Wings" was about to unfold itself. The small Carrs and the tall Carrs all gathered about mother Carr and urged her to take her place in the stage box, because the curtain was going up. All excepting the twenty-year-old Miss Carr, who is beautiful and brunette and entirely different from her mother, who is blond. She said "Let's wait till the lights go down, so they won't see us go in."

"Wouldn't she be a peach on the screen?" we exclaimed.

"I think so," answered Mrs. Carr, "but she doesn't care for being an actress at all. I'm sorry."

"No, of course she wouldn't! Probably she wants to be a school teacher. Isn't it strange? But youth must be served."

Minstrel Days Are Over, But Black-Face Work Will Go On, Cantor Says

Eddie Cantor, exponent of the black face art, advances some information about the mystery of burnt cork.

"While the first blacking up was done to personate the negro," he said, "gradually another artistic impulse came and the whole matter of blacking up was idealized. It was realized that to black up meant practically the elimination of facial expression. That meant the developing of a whole technique of bodily expression. The arms, the legs, the torso, the neck, the whole body were developed in the art of creating impression and getting it over the footlights. The difficulties of the stage have always fascinated the artist and so when it became generally understood that it was very difficult to get over in black face many comedians went in for the liberal use of burnt cork.

"Now, the impression of the negro retained by the black face exponents is a highly idealized one. Practically the only reminder of the negro is in the use of such songs as 'mammy' songs and purely incidental things, which had their origin with the American negro.

"The difficulties which the average black face comedian labors under in getting his impressions across to the audiences were well illustrated for me during the several years that I played with Bert Williams. Williams was a great comedian and a great actor, and in his black face work he had a great advantage over the rest of us in that his natural color was the color we simulated. He had expression in his face and lines when he wished to have them. Thus, he was one of the best black face comedians in the world.

"As to the future of black face work, I believe that the days of the negro minstrel are over, but that black face work will persist because of its technical interest for the artist and also because it is possible to get over things in a grotesque way, which is peculiar to black face."

Mrs. Coburn Shows That There Is Romance Also In the Commonplace

It was the romance of the commonplace in "Bronx Express" that appealed strongly to Mr. and Mrs. Coburn when they first read the English translation of Ossip Dymov's play. They felt that the Russian author had done a unique thing and they were anxious to see his brain child appear before the footlights.

"One does not have to look for castles in Spain in order to find romance," said Mrs. Coburn in discussing the play. "It is all around us. Romance touches elbows with us every day in the crowded subway trains. The men and women who go back and forth on the subway are the principals in little dramas of real life as thrilling as those that are presented upon the stage, if we only knew the real facts.

"There is romance in the commercial life of America, just as Mr. Dymov saw it in the subway. As a matter of fact it takes just as much creative ability to succeed in commercial life as in the arts. All the talking down of commercialism makes one rather weary. We must have commercial success to be a happy people. A good business man must have plenty of imagination if he is to succeed in a big way. The reason we are an optimistic people is because we are a successful people.

"The time will yet come when property will be looked upon from the point of view of well being. The soul cannot be developed unless the body is well cared for. Russia to-day is dying because the people are too hungry to develop their souls. There is more reason why a great art should develop in the soil of so-called commercialism than in a more sordid soil where the soul has been hampered by extreme poverty."

The Playbill

(Continued from preceding page)

Joe Hurtig will present his new two-act burlesque called "Tit for Tat," beginning to-morrow afternoon. Bedini's "Chuckles of 1922," which closed last night, was scheduled for a summer run, and its three weeks' engagement is the shortest summer run since the theater established this policy. The Bedini show will be sent into territory in which it has not yet been seen. "Tit for Tat" includes in its cast George Niblo, Helen Spencer, Johnny O'Donnell, Jimmie Connors, Frank Mack, Eleanor Wilson, Anna O'Donnell and others.

Alice Brady Opens Studio
The Paramount studio on Long Island will be opened by Alice Brady when she commences work on "Missing Millions." Joseph Henabery will come to New York just to direct Miss Brady in this picture. "Missing Millions" is by Jack Boyle.

ducing organization with offices in the Knickerbocker Theater Building, is seeking new plays, preferably the works of American authors, especially those who have never had plays produced. The association has already produced Robert Larkin's "The Gorilla," in Stamford, and plans to use it for its first New York offering in September. "The Gorilla" is a melodrama, the theme having been taken from James Barnes's "Through Central Africa." Janet Barrington's "The Invisible," Algernon Tassin's "The Craft of the Tortoise," a play by the late George Hazelton, and one by Anne Morrison are under consideration for early fall production. Mr. Larkin is writing a play for production in December. Gabriel Ravnelle, who has been associated with the late Charles Frohman and also with William H. Crane, will be the general stage director.



Paramount Plans to Release 41 Films In Next 6 Months

Before sailing for Europe recently Jesse L. Lasky announced the titles, stars, directors, casts and release dates of forty-one Paramount pictures to be released in the first six months of next season.

The release schedule is as follows: Wallace Reid in "The Dictator," supported by Lila Lee, and Marion Davies in "The Young Diana"; Thomas Meighan, in "If You Believe It, It's So"; Betty Compson, in "The Bonded Woman"; May McAvoy, in "The Top of New York"; Gloria Swanson, in "Her Gilded Cage"; "Nice People," with Wallace Reid, Bebe Daniels and Conrad Nagel; Rodolph Valentino, in "Blood and Sand"; "The Valley of Silent Men," with Alma Rubens; "The Siren Call," with Dorothy Dalton, David Powell and Mitchell Lewis; Jack Holt, in "White Slave Sleeps"; Cecil B. De Mille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

"The Mysteries of India," a Ufa production, and "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolphe Menjou; "The Old Homestead," with Theodore Roberts, T. Roy Barnes, George Fawcett and Fritz Ridgeway; and "The Face in the Fog," by Jack Boyle; "Burning Sands," with Wanda Hawley and Milton Sills; and "The Ghost Breaker," with Wallace Reid and Lila Lee; "The Cowboy and the Lady," with Mary Miles Minter and Tom Moore; "To Have and to Hold," with Betty Compson and Bert Lytell.

Thomas Meighan in "The Man Who Saw Tomorrow," and "On the High Seas," with Dorothy Dalton and Jack Holt; Rodolph Valentino in "The Young Rajah," Alice Brady in "Anna Ascends," from the play by Harry Chapman Ford, and "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy; Gloria Swanson in "The Impossible Mrs. Bellew," and "Enemies of Women."

"Ebb Tide," with Lila Lee and James Kirkwood, Raymond Hatton and George Fawcett; "The Pirate of Palomar," from the story by Peter B. Kyne, and Elise Ferguson in "Outcast," "Singed Wings," a Penrhyn Stanlaw's production, with Bebe Daniels; Thomas Meighan in "Back Home and Broke," by George Ade, and Agnes Ayres in "A Daughter of Luxury."

"Kick In," with Betty Compson and Bert Lytell; Wallace Reid in "Thirty Days," and Marion Davies in "Little Old New York." Rodolph Valentino in "The Spanish Cavalier," Jack Holt in "Making a Man," Alice Brady in "Missing Millions," by Jack Boyle, and "Notoriety," with Bebe Daniels.

Havana Film Star Here,
With Three of His Pictures
The Compania Gloria Film Company has decided to exploit its products in the United States, and Marcos Antonio Gonzalez, who is starred in the three latest pictures made by this company, has arrived here to arrange for showing these pictures. They are called "Blood Will Tell," "Cruel Dreams" and "The Monster."

Stage Star on the Screen
Beryl Mercer has been engaged for the comedy role in "Broken Chains," the \$10,000 prize picture to be made by Goldwyn. Miss Mercer made an immortal name for herself in "The Old Lady Shows Her Medals," and later in "Three Live Ghosts." This will be her first screen appearance.

Shadows on the Screen

"Find the Woman," a mystery photoplay by Arthur Somers Roche, created by Cosmopolitan, will be presented at the Rivoli Theater to-day as the principal feature of an exceptionally elaborate program.

"The Cradle Buster," starring Glenn Hunter, begins an engagement at the Cameo Theater to-day.

"The Crossroads of New York," a Mack Sennett production, will be the cinema feature at the Capitol Theater this week. Ethel Grey Terry, Kathryn McGuire, George O'Hara and Noah Beery are in the cast.

Jackie Coogan will be seen in "Trouble" at the Strand Theater this week.

The Central Theater this week receives "The Virgin of Stamboul."

"Nero," the latest William Fox super-production, opens at the Lyric Theater to-morrow night. The Italian Ambassador and his staff and the Italian Consul General are among the notables invited.

D. W. Griffith has begun rehearsals for his next production for United Artists. It has a working title of "At the Grange." But the cast has not yet been selected. Irene Sinclair did the story.

Clara Beranger has begun work on the adaptation of "Clarence" for William De Mille. The cast will include Wallace Reid, Agnes Ayres, May McAvoy and Kathlyn Williams.

Mary Thurman, who plays opposite Dick Barthelmess in "The Band Boy," will be seen in a one-act skit on the Keith circuit.

Rockliffe Fellowes will be lost to the screen for some time. He is now out with "Weary Wives," a Sam Harris-Wallace Eddinger production.

R. A. Walsh will produce his pictures at the Goldwyn studios, and this comes on top of the announcement of Marshall Nellan's contract electing him to the board of directors. Maurice Tournier's engagement to make "The Christian" abroad, Rupert Hughes's engagement to write, direct and edit his own stories, and the engagement of Allen Holubar to produce "Broken Chains," all of these being affiliated with Goldwyn.

"Rose o' the Sea," Anita Stewart's newest picture, will be shown in July. Rudolf Cameron, Miss Stewart's husband, will be seen on the screen for the first time since his marriage. He will be seen in the leading male role.

Hedwig Reicher is the star of "The Rubaiyat," of Omar Khayyam, the picture which Ferdinand Earle is making. Mr. Earle and Edwin Stevens are also in the cast.

Edgar Franklin's story, "A Noise in

Newberg," has been purchased by Metro Pictures for immediate production. The star has not yet been named.

"The Light in the Dark," Hope Hampton's newest picture, has a reel of color depicting the story of the Holy Grail. These scenes were produced from the famous Abbey paintings on exhibition in the Boston Public Library. Clarence Brown directed.

Natalie Johnson, a Ziegfeld beauty, will appear in Christie comedies with Dorothy Devore.

Vitaphone announces among its releases for June, "My Wild Irish Rose," "Restless Souls," "The Girl in His Room," "A Virgin's Sacrifice," "The Silent Vow," "Divorce Coupons" and "A Pair of Kings." One might almost be excused for writing one of those unpopular essays bringing in the names of current pictures, in this case.

The current issue of official Urban Movie Chats shows how a hurried call for a home caused a contractor to erect a house in twenty-four hours. This would be a splendid idea for New Yorkers if only they had a place to put them after they got them set up.

Selnick is bringing out a picture which Constance Talmadge made some time ago when she was a Selnick star. It is called "Experimental Marriage."

"Around the World With Burton Holmes" has started North, and the first stop is at the Park Theater in Columbus Circle.

Co-operative Pictures
Pyramid Pictures announces that it will extend its new idea of making motion pictures on the co-operative plan to include not only directors and authors but stars as well.

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The World's a Stage to the Two Clarkes

Have Played Four Times Around Globe; Where Can They Go From Here?

Harry Corson Clarke, who is to appear in the leading role of "The Rotters," has a reputation as a globe trotter. He has been four times around the world. If there is any city in the world in which he hasn't played he'd like to learn its name and play it on his next tour.

Mr. Clarke has presented a repertory of comedies in every English-speaking portion of the globe. He is at home everywhere, in the foothills of the Himalayas, the Fiji Islands, Cape Town, Cairo and New York City. He is always accompanied on his travels by Mrs. Clarke, known on the stage as Margaret Dale Owen, who is appearing with him in "The Rotters."

Mr. Manhattan Plays All Over India

"The most successful plays in our repertoire around the world," said Mr. Clarke, "were 'Charley's Aunt,' 'Whose Baby Are You?' 'Why Smith Left Home' and other American comedies and farces. Whether we played them in Japan, Australia, the Straits Settlements or Ceylon they never failed to make the audience laugh. My most successful parts were Raymond Hitchcock's old role in 'Mr. Manhattan' and the role of Blackie Daw in 'Get-Rich-Quick Wallingford.' I played 'Mr. Manhattan' all over India, and Hitchcock's famous song, 'All Dressed Up and No Place to Go,' won as many encores from the Parsies in Bombay as from the British garrisons at Delhi or Madras. Theatergoers in the Far East want either broad farces or old-fashioned sentimental plays, and as the theory of our tours is always 'to make every country pay for itself' we naturally gave the public what it wanted.

"There are audiences for plays in English in all parts of the world—at least for one or two nights. We played twenty-five performances in Rangoon of 'Polish and Perlmutter in Society.' We played the rubber country around Singapore to excellent business. Often, however, we had to build our own theaters, and this cut deeply into our profits. We have been in wrecks, fires and even an earthquake, but I don't believe I have a single gray hair in my head. Globe-trotting has kept me young, and what is more, it has given me a lot of memories for my old age."

Valuable Training In Lightning Changes

"I remember one day when we were in London," he said. "We went to a booking office, as they call it, to engage two first-class tickets to Dublin. As the clerk was stamping the tickets my wife happened to read in a newspaper that there were serious riots there.

"We'd better not go to Dublin, dear," she said, holding up the paper. "All right," I replied. "Let's go somewhere else. How about Cape Town or Singapore?"

"Let's make it Singapore," said my wife. "Cape Town is too dull."

"And so I turned to the agent and said: 'Sorry to trouble you, but would you mind changing those tickets to Dublin to two first-class to Singapore?'"

"Certainly, sir," he replied, adding: "My word, but you Americans travel quickly."

"And we went to Singapore by the first boat. And from there to many other places in the Far East. I never want to settle down. Nothing ruins a person like regular habits. Nothing ages a person like staying in one place. I was carried across the ice in 'Uncle Tom's Cabin' when I was nine months old and I have been traveling ever since." My creed, "Where do you go

Bordoni and The Clothes of A Perfect Day

The French Doll Says That To Be Happy Is All That Counts

Irene Bordoni is so chic and so exactly what you think a French woman ought to be that we doubted very much whether she really was French. She assured us, however, that Paris is her native town.

It used to be the opinion of Americans that all French women were last gasp in smartness and elegance. Then came a time when illusions shattered. This was about the year when the doughboys began to bring back their French brides with their royal blue taffeta frocks up to their knees and their white tulle hats with cerise ostrich feathers on them. And you began to suspect that you might even find the men were not a gay lot "fond of light wines and dancing." It was the stuff that dreams are made of.

Praise From Sir Rupert

Miss Bordoni opened her great black eyes very wide when we told her of our ideas, and she said: "Can you American women wear ze clothes?" I should so say! You need nobody to teach you zat. But in Paris they design ze gown. Yes?"

To which we replied, "I should so say."

Some of the marvelous creations which Miss Bordoni wears in "The French Doll" she brought with her from Paris, others were designed right here in New York. But as the heroine, Georgine, points out in the first act, it is not the designer but the wearer who makes the gown. "On ze model she sell not one. Zen I put ze gown and quick she sell ten!"

The gown in question is a real pearl and rhinestone thing which Georgine dons in the afternoon, because she says that a man as rich as vulgar as T. Wallington Nick will not know a tea gown from a dinner gown. The one which we prefer to the others is the shaded rose with the new skirt and the silver bodice, although the blue and silver neigoun, with chinchilla collar and cuffs, runs a close second.

When It's Apple Blossom Time

"I can hardly wait to get home now," exclaimed the French doll. "Oh, it is so beautiful in Paris in ze spring!" and again Miss Bordoni's eyes opened very wide.

"Did any one ever tell you that I looked like Patsy Nigger?" But, of course you can't help seeing the resemblance at once when she makes her entrance and behave like that.

"Oh, yes. Every one says so. And men say, 'Why do you not put on a model?' And men say, 'It's not like it at all! It is too good!'"

"What do you call a little model?" we asked, suspiciously, having heard film stars speak something of all varieties of less than \$2,000 a week.

"Well, I call 100 francs a day a little money, and zat is all I get to make a picture. Over in my country zay are away behind you ever here!"

And here is another case where we may quote the great Bordoni and claim, "I should so say!"

Even the greatest optimist cannot make 100 francs come out more than \$20, and think of a star of the magnitude of Miss Bordoni working in front of the camera for \$120 per week!

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